

WEEKLY.]

# The Musical World.

ESTABLISHED 1822.

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VOL. 67.—No. 25.

SATURDAY, JUNE 23, 1888.

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## HEREFORD MUSICAL FESTIVAL.

SEPTEMBER 11TH, 12TH, 13TH, and 14TH, 1888.

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Leader of the Band ..... Mr. J. T. CARRODUS.  
Conductor ..... Dr. LANGDON COLBORNE.

IN THE CATHEDRAL.

Sept. 11th.—Mendelssohn's "ELIJAH."  
Sept. 12th.—Handel's "SAMSON" and Sterndale Bennett's "WOMAN OF SAMARIA."  
Evening.—Haydn's "CREATION" (1st and 2nd parts), Spohr's "GOD, THOU ART GREAT," and Schubert's "SONG OF MIRIAM."  
Sept. 13th.—Cherubini's "MASS IN D MINOR," Cowen's "SONG OF THANKSGIVING," Dr. Parry's Ode "BLEST PAIRS OF SIRENS," and Ouseley's "ST. POLYCARP."  
Sept. 14th.—Handel's "MESSIAH."

GRAND CONCERTS IN SHIREHALL.

Sir A. Sullivan's "GOLDEN LEGEND," conducted by the Composer.  
Overtures: "Euryanthe," "Merry Wives of Windsor," "Midsummer Night's Dream," &c.

Programmes, Tickets, &c., at Jakeman and Carver's, High Town, Hereford.

## Special Notices.

CRYSTAL PALACE.—GREAT TRIENNIAL HANDEL FESTIVAL, June 25, 27, 29, 1888.

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MISS ANNIE MARRIOTT.  
MISS EMILY SQUIRE,  
and  
MADAME VALLERIA.  
MADAME PATEY,  
and  
MADAME TREBELLI.  
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MESSIAH ..... MONDAY, June 25.  
SELECTION ..... WEDNESDAY, June 27.  
ISRAEL IN EGYPT ..... FRIDAY, June 29.

Each Numbered Stall for One Day, 21s. and 25s. A FEW SETS OF TICKETS MAY STILL BE HAD, BUT IMMEDIATE APPLICATION IS NECESSARY. Same Stall for the three days, £2 12s. 6d. and £3 3s. Stall Tickets admit to Palace. Tickets on Sale at Crystal Palace, S.E., and at Novello, Ewer, and Co.'s, 1, Berner Street, Oxford Street, W., and 80 and 81, Queen Street, Cheapside.

MR. E. H. THORNE begs to announce his PIANOFORTE RECITAL, at PRINCES' HALL, Piccadilly, on SATURDAY, June 23rd, at three o'clock, when he will be assisted by his Pupils: Miss Agar Ellis, Miss Mabel Colley, Miss L. M. Kerr, Miss Beatrice Thorne, Mr. Henry Smith, and Mr. Herbert Thorne. Programme—Sonata in D major, Op. 10 (Beethoven); Duet, Op. 15, for two Pianofortes (Rheinberger); Solos, "Twilight" (Sir Arthur Sullivan), "Rondo piacevole" (Sir W. Sterndale Bennett); Scottish Dances (Algernon Ashton); Solos, "Pregiera" (Rubinstein), "Sarabande and à la Bourrée" (H. C. Deacon); Rondo, Op. 73, for two Pianofortes (Chopin); Sonata Elegia (E. H. Thorne), first time of performance; Quartets (eight hands on two Pianofortes), "Romance à deux minutes" (W. H. Holmes), "Valse brillante" (Dr. John Naylor)—Tickets 10s. 6d., 5s., 3s., and 1s. May be obtained at the Box Office, Princes' Hall or of Mr. E. H. Thorne, 13, Neville Terrace, Onslow Gardens, S.W.

DR. HANS VON BULOW'S LAST APPEARANCE, TUESDAY AFTERNOON NEXT, at three.

DR. HANS VON BULOW will PLAY Sonata in A major, Op. 101 (1816), at his FOURTH and LAST BEETHOVEN RECITAL, TUESDAY AFTERNOON NEXT, ST. JAMES'S HALL, at three.

DR. HANS VON BULOW will PLAY Grand Sonata in B flat, Op. 106 (1819), at his FOURTH and LAST BEETHOVEN RECITAL, TUESDAY AFTERNOON NEXT, at three.

DR. HANS VON BULOW will PLAY Thirty-three Variations on a waltz by Anton Diabelli, in C major, Op. 120 (last pianoforte work) (1823), at his FOURTH and LAST BEETHOVEN RECITAL, TUESDAY AFTERNOON NEXT, at three.

DR. HANS VON BULOW will PLAY Rondo a capriccio, "Die wuth uber den verlorenen groschen" (Rage at the loss of a penny), in G major, Op. 129, posthumous, at his FOURTH and LAST BEETHOVEN RECITAL, TUESDAY AFTERNOON NEXT, at three.—Reserved stalls, 10s. 6d.; balcony, 5s.; area, 2s. 6d.; admission, 1s., at Arstin's Office, St. James's Hall, and usual Agents.—N. Vert, 6, Cork-street, W.

(Continued on Page 484.)

### Institutes and Colleges.

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The NEXT CONCERT (postponed from Saturday last in consequence of the death of the Emperor of Germany), will take place at ST. JAMES'S HALL, This (SATURDAY) Evening, June 23, at 8.

Stalls, 5s.; balcony or area, 2s. 6d.; admission, 1s.

Metropolitan Examinations, Artists and Teachers, January, 1889. Syllabus on application.

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Director - Sir GEORGE GROVE, D.C.L., LL.D.

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Regulations may be obtained from the Registrar, Mr. George Watson, at the College.

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The next STUDENTS' CONCERT, at PRINCES' HALL, Piccadilly, will take place on TUESDAY, June 26th, at eight o'clock. Stalls, 7s. 6d.; admission, 2s. 6d. Tickets may be obtained at the Hall.

Local Examinations in Instrumental and Vocal Music.—Arrangements are being made for holding Examinations in Vocal and Instrumental Music at the following, amongst other centres, during the month of July:—Leeds, Lancaster, Bradford, Cleator Moor, Keighley, Keswick, Stafford, Stockton, Bangor, London, Birmingham, Leicester, Bedford, Leamington, Shrewsbury, Altrincham, Sheffield, Wisbech, Wolverhampton, Walsall, Blackburn, Halstead, Croydon. Applications for particulars and regulations should be made to the "Secretary, Trinity College, London," or to the Local Secretary of the centre. A complete list of the latter can be had from the College.

By Order of the Academical Board.

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**MR. JOHN THOMAS** (Harpist to Her Majesty the Queen) begs to announce that his **GRAND HARP CONCERT** will take place at St. James's Hall, on **SATURDAY** morning, June 30th, at three o'clock. Harp Solos, Songs with Harp Accompaniment, Duets for two Harps, and several compositions for a Band of 22 Harps. Mr. John Thomas will perform, among other works, an unpublished Grand Fantasia, by Parish Alvars, which has never yet been heard in public. Vocalists: Madame Edith Wynne, Miss Liza Lehmann, Miss Hilda Wilson, Miss Eleanor Rees; Mr. Dyved Lewis, Mr. Dan Price, and Mr. James Sauvage. Harp, Mr. John Thomas, Middle. Clara Eissler, and T. H. Wright.—Tickets: Sofa Stalls, 21s.; Reserved Seats, 10s. 6d.; Balcony, 5s.; Area, 2s. 6d.; Gallery, 1s., to be obtained of the usual Agents; Austin's Ticket Office, St. James's Hall; and of Mr. John Thomas, 53, Welbeck Street, W.

**MR. GANZ'S ANNUAL MORNING CONCERT** will take place on **THURSDAY**, July 5, at **DUDLEY HOUSE**, Park-lane (by kind permission of the Countess of Dudley).

**M. VLADIMIR DE PACHMANN.**

**M. VLADIMIR DE PACHMANN** will **PLAY** Sonata, Op. 78 (Beethoven); Ballade, Op. 10, No. 2 (Brahms); Barcarole, G major (Rubinstein); and Thème et Variations (Margaret de Pachmann), at his only **RECITAL** this season, **SATURDAY AFTERNOON** NEXT, **ST. JAMES'S HALL**, at three.

**M. VLADIMIR DE PACHMANN** will **PLAY** Allegretto (Grazioso, Romance, and Scherzo (Cowen) (dedicated to Vladimir de Pachmann) (first performance), at his only **RECITAL** this season, **SATURDAY AFTERNOON** NEXT, at three.

**M. VLADIMIR DE PACHMANN** will **PLAY** Valse, "L'Aurore Boréale" (Henselt); Tarantella, Op. 21 (Hans von Bülow); Nocturne, "Impromptu," F sharp major; Mazurka Polonaise, Op. 26, No. 2; and Scherzo, Op. 39 (Chopin), at his **RECITAL**, **SATURDAY** NEXT, at three.—Stalls, 10s. 6d.; balcony or orchestra, 3s.; admission 1s., of usual Agents, and at Austin's Office, St. James's Hall.—N. Vert, 6, Cork-street, W.

**MR. and Mrs. HENSCHEL'S SECOND and LAST VOCAL RECITAL** THIS SEASON (postponed from June 18), **PRINCES' HALL**, **WEDNESDAY AFTERNOON** NEXT, June 27, at three. Programme: Duet (Paisiello), Mr. and Mrs. Henschel; recitative and air from "Alessandro" (Handel), Mrs. Henschel; five songs from "The Cylus," "Die Schöne Müllerin" (Schubert), Mr. Henschel; "Die Lorely" (by request) (Liszt), "Meine Liebe ist grün" (Brahms), Mrs. Henschel; duet, "Viens" (Saint-Saëns), Mr. and Mrs. Henschel; "Der Erlkönig" (by request) (Loewe), "Jagdlid" (Mendelssohn), "Ich liebe dich" (Grieg), "Frühlinganacht" (Schumann), Mr. Henschel; "Adieux de l'Hotesse Arabe" (by request), four "Lieder im Volkston" (Henschel), Mrs. Henschel; duetto-buffo from "Don Pasquale" (Donizetti), Mr. and Mrs. Henschel. Tickets, 7s. 6d., 3s., and 1s., at the Hall, and usual Agents. N. Vert, 6, Cork-street, W.

**ROYAL ITALIAN OPERA, COVENT GARDEN.**—Season, 1888.

**LOHENGRIIN**, **SATURDAY**, June 23.—Madame **ALBANI**. Madame **HASTREITER**, MM. **JEAN DE RESZKE**, **EDOUARD DE RESZKE**, **NAVARRINI**, and **D'ANDRADE**. Special chorus of 160 voices.

**IL FLAUTO MAGICO** will be produced **NEXT WEEK**. Madame **Minnie Hauk**, Mdlle. **Ella Russell**, Mdlle. **Sigrid Arnoldson**, Madame **Scalchi**, and Madame **Trebelli**; Signori **Ravelli**, **Del Puente**, and **M. Edouard de Reszke**.

**ROYAL ITALIAN OPERA, COVENT GARDEN.**—Prices: Private boxes from £2 12s. 6d. to £6 6s.; Orchestra stalls, £1 1s.; balcony stalls, 15s.; amphitheatre stalls, 10s. 6d. and 5s.; amphitheatre, 2s. 6d.—N.B.—Seats can be frequently booked at the box-office of the theatre, when not obtainable elsewhere.

**ST. JAMES'S HALL.**—**AUGUSTUS HARRIS** has the honour to announce that his **SECOND GRAND OPERATIC MORNING CONCERT** will take place on **WEDNESDAY**, July 4, commencing at three o'clock, on which occasion the following artistes of the Royal Italian Opera, Covent Garden, will appear: Madame **Albani**, Mdlle. **Sigrid Arnoldson**, Mdlle. **Ella Russell**, and Madame **Nordica**, Mdlle. **Macintyre**, Mdlle. **Louise Lablache**, and Madame **Scalchi**; Signori **Ravelli**, Signor **Del Puente**, Signor **d'Andrade**, Signor **Novara**, Signor **Navarrini**, Signor **Ciampi**, and **M. Edouard de Reszke**. Solo violin, **M. Johannis Wolff**, accompanied by **R. Roche**. Conductors, Signori **Mancinelli**, **Randegger**, and **Romili**. Tickets 15s., 10s. 6d., 5s., 2s. 6d. (admission 1s.), at the Box Office of Covent-garden Theatre; Austin's, St. James's Hall; and of the usual Agents.

**HERR MAX VOGRICH** and Madame **ALICE REES**. **VOGRICH** will give a **PIANOFORTE** and **VOCAL RECITAL** at Steinway Hall, **MONDAY AFTERNOON**, June 25, at 3 o'clock.—Tickets, 5s., 2s. 6d., and 1s., of the usual agents, and at the Hall.—N. Vert, 6, Cork-street, W.

**MISS FRIEDLAENDER** begs to announce that she will give an **EVENING CONCERT**, assisted by Miss **Agnes Zimmermann** (pianoforte), Signor **Piatti** (violin), at the **PORTMAN ROOMS**, on **WEDNESDAY EVENING** NEXT, June 27. Further particulars will be duly announced.—Tickets of the usual Agents.—N. Vert, 6, Cork-street, W.

**MISS CARLOTTA LEVY'S MORNING CONCERT**, **STEINWAY HALL**, Portman Square, W., on **TUESDAY**, June 26th, at Three, assisted by Miss **Helen D'Alton**, Miss **Frances Harrison**, Mr. **Selwyn Graham**, Mr. **J. G. Robertson**, Mr. **C. Holman Black**. Pianoforte, Mr. **Albert Fcx**. Recitation, Mr. **Frederic De Lara**. Conductors, Mr. **Ernest Ford** and Mr. **Albert Fox**.—Tickets, 10s. 6d., at Chappell and Co's., and of Miss **Levy**, 97, Warwick Road.

**MISS FLORENCE EMERSON** begs to announce a **Grand Evening Concert** at Steinway Hall, on **Tuesday**, June 26th, to commence at 8.30. Artistes: Miss **Florence Emerson**, Madame **Schluter**, Miss **Marguerite Serruys**, Mr. **Henry Guy** and Mr. **Henry Pope**. Solo violin, Herr **Waldemar Mayer**; solo mandolino, Signor **de Cristofaro**; recitation, Mr. **Comond**; solo pianoforte **Carlo Ducci**. Conductors: Madame **Serruys**, Signor **Carlo Ducci**, Signor **Denza**. Tickets, stalls, 10s. 6d.; reserved seats, 5s.; balcony, 1s.; to be obtained at the Steinway Hall, and of Miss **Florence Emerson**, 3, Oxford Mansions, W.

**MISS KATHERINE TALBOT'S EVENING CONCERT**, **TUESDAY**, June 26, 8 p.m., at 32, Grosvenor-square (by kind permission of Mrs. **H. Lawson**). Artistes—Mesdames **Damian**, **Eleanor Rees**, **Delves**, **Yates**, **Katherine Talbot**, and **A. de Bohun**; Messrs. **Lawrence Kellie**, **Isidor de Lara**, **F. Quatremayne**, **Poznansky**, and **Oberthur**: conductors, Mr. **Wilhelm Ganz** and Miss **Waugh**.—Tickets 21s., 10s. 6d., family tickets three for 21s., to be had of Messrs. **Stanley Lucas** and **Weber**, 84, New Bond street, and Miss **K. Talbot**, 89, Edith-road, West Kensington.

**ORGAN PIPE DECORATION.**—Estimates for Decorating Organ Pipes—designs provided if required.—**W. LAMB**, Art Decorator to the Trade, 1a, Margaret Street, Regent Street, London.

**BAYREUTH FESTIVAL PLAYS**, July 22 to August 19.—Good Seats for every Performance, and Travelling Tickets by all routes, can be had from **THOS. COOK and SON**, Ludgate Circus; 99, Gracechurch Street; 35, Piccadilly; 82, Oxford Street; 445, West Strand, &c.

## MR. W. T. BARKER, HARPIST,

**WILL** Return to England the second week in June, and be open for **CONCERT ENGAGEMENTS**, AT HOMES, RECEPTIONS, etc.

Address—49, **EBURY STREET**,

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## Facts and Comments.

It is not for the **MUSICAL WORLD** to tell sad stories of the deaths of kings and emperors. But even a journal concerned exclusively with the interests of art cannot fail to linger for a moment over a tale so full of human pathos, of sufferings heroically borne and heroically shared, of conjugal love parted only by death, of virtue and excellence shown in all the relations of private and of public life, of valour in the field of battle, of gentleness and liberality in the council-hall, as that which has come to a close at Berlin.

With the politics, and the supposed "militarism," and the personal qualities of the new Emperor we are not concerned, but it will interest musical readers to know that William II. is a most ardent Wagnerite, and that his name, with a very handsome sum attached to it, stands first amongst the guarantors of the Bayreuth Festival plays. Perhaps his conservatism may have something to do with this artistic bias, for, curiously enough, it was the princes and nobles and the Tory Press of Germany who first took up the cause of Wagner, a rebel and outlaw, while the Liberal papers were, and partly are to this day, hostile to the great reformer. Here is a coincidence for subtle-souled psychologists to ponder over.

The rebuilding of the Opera Comique on its ancient site, but with an outlet and a handsome façade on the Boulevards des



Italiens, has at last entered the stage of practical politics. The cost of the new edifice, including the purchase of land necessitated by the improvement just referred to, will amount to rather more than 4,000,000 francs, and for that handsome sum the Chamber will forthwith be asked. Fancy any one proposing to the House of Commons to spend £150,000 on the building of a theatre, to say nothing of annual subventions and other *douceurs* liberally granted by republican France to the divine art.

It never rains but it pours, one is inclined to exclaim on reading of yet another scheme for the propagation of music recently started in France. This refers to the opening of a third great national opera, not, for a wonder, in Paris, but in Rouen. The Paris Grand Opera, that white elephant left by the second Empire to the third Republic, does, neither as a building nor as an institution, satisfy the claims reasonably made on it, and things have been going from bad to worse under the present management; so much so that many distinguished French composers look for an adequate representation of their works not to Paris, but to Brussels. This is to cease, says a group of musical Frenchmen, who believe in decentralisation. In consequence, an influential committee, comprising MM. Reyer, Lenepveu, and Cahen, the composers; and Vitu, Wilder, and Fourcaud, the critics, has elaborated a scheme which also will shortly be submitted to legislative sanction. According to this, the management of the state and city-supported opera of Rouen, would have to undertake to produce new works to the aggregate amount of twelve acts every year. Apart from the local subscription he would also have to open a subscription for Paris amateurs at reduced prices, this latter to be only for first nights. He would also have to make an arrangement with the railway authorities to secure reduced fares for the Paris critics and amateurs wishing to attend the performances. The contact between metropolitan and provincial intelligence thus achieved, might prove beneficial to both, and as the journey from Paris to Rouen is only of two hours duration, there is no reason why the scheme should not be practically feasible.

"A German 'Marguerite' set to music by a Frenchman, and sung in Italian by a Swede in a Russian theatre—here is a nice mixture," says the *Trovatore* at Milan, in connection with the performance of Gounod's "Faust" at the Russian theatre of Riga, in which the rôle of Marguerite was sung by Mdle. Alma Fohstrom. We might cap the story of our contemporary by the recent cast of "Faust" at Covent Garden, when an American, Mdme. Nordica; a German, Mdle. Bauermeister; two Poles, the de Reszkes; and a Frenchman, M. Lassalle, all belaboured the unfortunate *lingua toscana* according to their sweet wills, Mdme. Nordica more especially pronouncing the "u" in "una" in true English fashion, as if it were a diphthong. But the de-Italianizing of Italian opera is too old a theme to be harped upon any more.

The British aristocracy is not singular in its susceptibility to the charms of operatic songstressess. There has lately died at Meran, in the Tyrol, a distinguished musical amateur, who went through the law court, if not through fire and water, for the sake of his charmer, and afforded an example of fidelity to all faithful lovers. This was Prince Rudolph, of Lichtenstein, who, already married, and a Catholic, chanced to meet, in Vienna, a certain Mdle. Edwige Stein, who was not only a good musical artist, but was endowed with the most ravishing beauty. Of course the Prince fell in love with her, and so strong was his affection that he divorced his wife, and forswore his faith, that he might marry the captivating Edwige. His family tried to cut off the entail, but did not succeed, and after some years he obtained possession of his fortune. Things had gone badly with the faithful Prince, however, in the interval.

He had been compelled to work for a livelihood, first by giving private musical lessons, and afterwards by becoming music-copyist to Richard Wagner. On his re-instatement in his position he pursued his studies of music, and published, amongst other things, some volumes of dance-music. Whether he and his songstress lived happily through all these direful straits, history sayeth not, though, of course, the romantically-minded reader will assume that they did.

At a recent sale of autographs, in Paris, a letter addressed by Berlioz from Weimar to Léon Kreutzer fetched the highest price, viz., 81 francs, while an autograph epistle of Auber was sold for 12 francs, one by Meyerbeer for 11 francs, and one by Hummel for 9 francs 50 centimes. To a philosopher this scale of prices might suggest a good many pointed remarks as to the comparative value of popularity and immortality.

Wagner's early opera, "Die Feen," will shortly be produced at Munich, if all goes well, or, perhaps, we should say if all goes ill. For what purpose can be served by the revival of this juvenile production, which the author himself had given to oblivion, it is not easy to see. The story of the plot is briefly this: A young prince, Arindal, loves the fairy Ada; but in order to gain her love, has to undergo all manner of trials, to one of which he succumbs; Ada, in consequence, being changed into a stone. Brought to despair, he penetrates into fairyland and finds the stone, which he reanimates by his impassioned song, and the pair are then united. All this is a little childish, but it no doubt opens some musical possibilities; and it is, at any rate, interesting as showing, even at this early period, Wagner's inclination towards mythical subjects.

The interchange of visits between eminent musicians of the old and the new country has formed a very pleasant feature in our recent musical doings; and an interesting event of the kind may be expected next autumn, when Mr. Theodore has announced his intention of coming amongst us, together with his American orchestra, thus affording English amateurs an opportunity of witnessing concerts they have often read about, and which have now obtained world-wide celebrity.

Mr. Edward Lloyd has no intention of forsaking his country, at any rate this year, and in spite of the blandishments of American *entrepreneurs*, he is just now resolutely shaping his engagements in the direction of Chester, Hereford, Birmingham, Bristol, and the Crystal Palace.

Mr. Sarasate's concerts have now come to be regarded as an established institution in London, and another series of these excellent entertainments may be expected in the course of next season.

Among the representative musicians present at Kensal Green Cemetery on Thursday, last week, at the funeral of the late Mrs. Balfe, was Mdme. Christine Nilsson, who contributed to the numerous floral offerings a beautiful wreath. Canon Duckworth read the service, and besides the immediate members of the family, Mr. Barton M'Guckin, Mr. Duncan Davison, Mr. Stewart (the publisher), and Mr. John Gill, of the Royal Academy of Music, also attended.

The programme of M. De Pachmann's pianoforte recital, to be given at St. James's Hall, to-day, will include an original composition, by Dr. Hans von Bülow, and three short pieces, "Allegretto Grazioso," "Romance," and "Scherzo," from the pen of Mr. F. H. Cowen.

It is expected that this popular virtuoso will now prolong his stay in England, in order to make a concert tour next autumn, in conjunction with Mdme. Antoinette Sterling.

Little surprise will be felt at the announcement that the young violinist, Henri Marteau, intends following up his recent success at the Richter Concerts, by further appearances later on in the year.

Everybody remembers the Cowboys' Band which, at the exhibition of the redoubtable Buffalo Bill, used to play its somewhat limited repertory with such industry. The Cowboys, however, knew a good instrument, and the appended letter from one of them, to Messrs. Besson, the well-known musical instrument makers, of Euston Road, is by no means exaggerated in its praise of the manufactures of that firm. Messrs. Besson are about to ship, for the Melbourne Exhibition, a case of new instruments, which are in many points not far short of perfection. Many technical improvements have been introduced, not the least noteworthy of which is a "trill-valve," which is affixed to the trombones of the ordinary sliding sort, and which enables a performer to obtain a very perfect shake. A useful little instrument of the cornet family is the new pocket soprano, which contrasts oddly enough with the huge bombardons in the same case. Besides these technical qualities, the finishing and chasing of the instruments is wonderfully artistic. This is the characteristic letter referred to:—

Messrs. F. Besson & Co.

DEAR SIRS.—The cornet received this noon, all right; it not only knocked myself completely out, but Sweeney, and everybody else; the first remark Sweeney made after blowing it, was, "Its as true as a dice and excellent in tone," and was never in such luck.

Colonel Cody saw it first, and says "its magnificent."

Major Burke never saw the like of it before.

Fred Matthews, our Deadwood Stage Coach driver, using a Western term, say it's "The High Cock of the Dandies."

Wild West girls are in love with it, and the Indians are wondering to themselves.

Respy., &c. (Sd.) T. V. MURPHY,

Wild West, Buffalo Bill's Cow Boys' Band.

P.S.—The cornet is a "little wonder." I am tickled to death with it.

We understand that Mr. Max Heinrich, whose singing was so successful at M. Musin's concert on Tuesday, contemplates permanent residence in London.

We are sorry to learn that the state of Mr. Joseph Barnby's health has compelled him to relinquish work. We hope that he may find his lost health in Harrogate, to which place he has been temporarily banished by his doctors.

Miss Carlotta Levy announces a concert at Steinway Hall, on Tuesday afternoon, which should prove of considerable interest. We believe that the young lady has, until very recently, studied as a pianist, but, acting on the advice of some experienced judges, has abandoned instrumental music, and now proposes to appear as a vocalist.

Miss Florence Emerson, who has for some long time been incapacitated, by serious illness, from work, announces a concert—the first since her recovery—to take place at the Steinway Hall, on Tuesday next, when she will perform, amongst other interesting items, Tosti's new song, "We have loved." Miss Emerson will be heartily congratulated on her recovery.

Much as one may doubt of the wisdom of an attempt to familiarise lovers of Wagner's music with the master's greater works by an interpretation of his masterly orchestration on a grand pianoforte, there is nothing but praise due to the committee of the London Branch of the United Richard Wagner Society for the successful effort they made on Tuesday evening last, on the occasion of the annual conversazione, to entertain a large gathering of musical amateurs with excerpts from "Der Fliegende Holländer," "Götterdämmerung," "Rienzi," "Die Meistersinger," "Träume," and the "Siegfried Idyll." The

members of the Ladies' Choir of the Hyde Park Academy of Music, conducted by Mr. H. F. Frost; Miss Pauline Cramer, Miss Marguerite Hall, Miss Alex Elsner, Miss Mary Willis, Herr Carl Mayer, Mr. Wm. Nicholl, Mr. Henry Phillips, Mr. B. H. Grove, Mr. Josef Ludwig, the leader of a small but admirable orchestra, and Mr. Carl Armbruster, the conductor in chief, gave excellent aid in the realisation of the programme. It is seldom that we have spent so exceedingly pleasant an evening.

Mr. Jocelyn Brandon's adaptation of Daudet's "L'Arlésienne" was given for the second time at the Prince of Wales's Theatre, on Wednesday, and was extremely successful. Bizet's music, with which we are more chiefly concerned, was performed exquisitely, under the direction of M. Ivan Caryll, and should surely win for "L'Arlésienne" a lasting success. The cast on this occasion was excellent, and, indeed, it is only under such a manager as Mr. Leslie that one so admirable could be found.

Something approaching a realisation of what most well-wishers of our national museums and galleries have often hoped to see, finds expression each succeeding year on the occasion of the Society of Arts' conversazione. On Wednesday evening last the glorious treasure-house of art at South Kensington was made doubly attractive by the aid of a musical setting of the jewels which it contains. In the North Court the famous string band of the Royal Artillery, under the conductorship of Cavalier L. Zaverthal, and in the East Architectural Court the Blue Hungarian Band, led by Herr Berkes Bela, pleased an ever-changing crowd with excellent renderings of well-known music. The cast, too, of many a famous sculptured hero basked in an atmosphere of music created by the Criterion Hand-bell Ringers and Glee Singers, conducted by Mr. Harry Tipper. Although such a programme as this is not to be expected on ordinary occasions, would it not add vastly to the attractiveness of our national museums if some form of musical accompaniment could be incorporated into the general scheme of national art education?

Mr. Frederic Corder and Mr. Henry R. Bird have been elected members of the Council of Trinity College, London.

#### FINSBURY CHORAL ASSOCIATION.

In view of establishing a Musical Institute for the North of London, a very successful bazaar was held at the Holloway Hall, on June 5th, 6th, and 7th. In the unavoidable absence of the Lord Chancellor, Mr. H. L. W. Lawson opened the bazaar on the first day; Dr. A. C. Mackenzie performed the same office on the succeeding day; and Mr. Harry Waddy represented his father, Mr. Waddy, Q.C., M.P., the esteemed President of the society, on the third day of the bazaar. The addresses of these gentlemen were of much interest; Mr. Lawson dealing with the subject of music as an engine of social improvement; Dr. Mackenzie, the Principal of the oldest educational institution, the R.A.M., offering a welcome to the newest and still to be formed Conservatoire, and Mr. Waddy speaking on behalf of the President as one labouring in the good cause in the midst of old friends.

Mr. Waddy, M.P., presided on the first day, Mr. E. H. Turpin taking the chair on the second and third days. The esteemed conductor of the Association, Mr. C. J. Dale, and other gentlemen holding responsible offices, including Messrs. G. W. Betjemann, Gilbert Hankey, Leonard Courtney, Hayman, J. P. Harding, etc., took active parts in the meetings. It is said that some £800 were taken. It may now be assumed that the new Institute will commence work in September, as proposed. The Finsbury Choral Institution has already done a great and good work in uplifting music in the North of the Metropolis. The far-sighted authorities of the Association recognise the public mind as distinctly in favour of systematic musical training under the auspices of an influential and complete institution. The new foundation will do good to the pro-



fession in the North of London, creating both direct and indirect employment.

London, as Dr. Mackenzie pointed out, is so vast a city, that as a mere question of saving time and reducing distances, each district must to some extent develop their own interests. Then the Association will have the unique advantage of combining the work of tuition with the kindred task of training and presenting musical performers throughout their rehearsals and concerts. With such claims for support, the Association deserves every good wish for its success in the new and important educational scheme so auspiciously inaugurated.

As a brief chronicle of a recent event, one must not neglect mention of the admirable musical performances given upon this occasion, the fine singing of Madame Clara Samuëll, Madame Fassett, Miss M. Owen, Messrs. A. Thompson, Bridson, and Forington, the artistic and finished pianoforte playing of Dr. Marsden of Manchester, the admirable performances of Mr. Carrodus, and his sons, and the talented Wallun family, and the artistic labours of Messrs. Rose, Chapman, and Thomas.

## Correspondence.

### MUSICAL CHAUVINISM IN GERMANY.

To the Editor of the MUSICAL WORLD.

In the MUSICAL WORLD of the 12th inst., I notice the following: "Considering that Germany is chauvinistic to the core, especially in musical matters, and has long cherished the principle that no music can ever come out of England, the triumph of Mr. Lamond is all the greater."

This I beg to contest. On the contrary, I maintain that more eclectic and cosmopolitan audiences than the German, always only too delighted to welcome anything new and good, no matter of what nationality, do not exist. It might as well be objected, that only an infinitesimal quantity of modern German music has been performed, and even the names of some prominent German composers are absolutely unknown in this country. I quote at random a few instances drawn from my own recollection. Sterndale Bennett was appreciated in Germany, where, indeed, many of his works were published some forty years ago, perhaps even more than in his own country. Masterly and much admired performances of his pianoforte sextet were given, within my remembrance, at that time. The Harp virtuoso Parish Alvars's German tour, with performances of his own works, was a succession of triumphs. J. L. Hatton's opera "Pascal Bruno," with the great basso, Standigl, in the cast, met with a favourable reception. Balfe's "Four Sons of Haimon," and "Bohemian Girl," enjoyed long runs on German operatic stages. Onslow's pianoforte trios, string quartets, and more especially his numerous string quintets and first pianoforte sextet, I believe all published in Germany, were among the chief delights of amateur chamber music. John Field's nocturnes are accepted as "classics." Sir Arthur Sullivan's "Mikado" Companies met with signal favour from the public, and unstinted praise from the Press. A. C. Mackenzie's pianoforte quartet in E flat was published, and I presume appreciated, in Germany, and brought out in London by a set of foreigners of the "Teuton tribe," many years before the name of the composer of "Colomba" became known in this country. C. Villiers Stanford's pianoforte quintet was first performed by, and is incorporated in the repertoire of, another set of "Teutons," the Cologne Heckmann quartet, who also introduced a pianoforte trio, by Hubert Parry, during their short penultimate season at Steinway Hall. The first-named composer's "Irish Symphony" was brought out with great success in various German musical centres. So was Frederick Cowen's "Scandinavian" symphony. Goring Thomas's opera, "Esmeralda," had a favourable reception at Frankfurt-on-Maine. Eugène D'Albert is voted a "star" among pianoforte virtuosos. His new string quartet was brought out by Joseph Joachim, at Berlin, and his orchestral works have been heard in various German cities. Henry Hugo Pierson established his fame as composer of operas and important choral works chiefly in Germany. Speaking of executants, the

pianist, Fanny Davies, met with general approbation before the most critical German audiences. The extraordinary qualities of that veritable youthful pianist-prodigy, Pauline Ellice, met with far more adequate recognition in Germany than in her own country. The same remark applies, according to your own paragraphist's admission, to Frederic Lamond, both as a pianist and composer, who, to my personal astonishment, almost "fell flat," especially as regards the musical Press, on the occasion of his remarkable pianoforte recitals at Princes' Hall.

Much more might be said on this subject, but I will limit myself to the above statement of facts.—I am, sir, yours truly,  
A GERMAN.

May, 1888.

P.S.—Singularly enough, I just notice, in confirmation of my contention, the following remark by Otto Lessman in the *Allgemeine Musik Zeitung* of the 11th and 18th instant, in reference to the indifferent performance of Glinka's "Life for the Czar," by the Russian Operatic Travelling Company at Berlin:—"Will the Berlin public possess sufficient taste to place in this case against its frequently blind glorification of everything foreign, a feeling for artistic dignity, and the esteem due to a noble work of art?"

## TAKING BREATH.

To the Editor of THE MUSICAL WORLD.

SIR,—It has lately been my privilege or my misfortune—according to the ability of the vocalists—to have been present at several concerts, and I have been struck with the inartistic and injurious manner in which nearly all the vocalists take their breath. Nearly all draw in the breath through the mouth with a gasp, which is sometimes audible at the farthest end of the hall. Now, there are always particles of dust floating about in the air, which are thus necessarily drawn into the lungs, and which, as necessarily, are injurious to them. The proper mode of inhaling is, of course, through the nose. This is laid down in all books; but anyone who tries this method *alone* will soon find that a sufficient quantity of air cannot be inhaled, while a disagreeable snuffling is often made by those who practise it. There is, however, a plan by which the necessary amount of air can be drawn into the lungs with no possibility of injury and in less time than by the plan ordinarily adopted. Anyone who knows anything of the construction of the throat and the operations of the various parts, is aware of it and practises it; but, to judge from what we hear at all concerts, the number of such persons is limited.—I remain, Sir, yours truly,

RUPERT GARRY.

## Reviews.

### INSTRUMENTAL.

We have received two pleasing gavottes by M. H. Synge, "The Kalakana" (J. B. Cramer and Co.), and "The Royal Marine Artillery" (Weekes and Co.), the former especially making an excellent pianoforte piece. The same composer has written a pretty and serviceable waltz entitled "Queen Bee." "Childs' Play" is a series of easy pieces composed for young beginners by John P. Attwater (Wilcocks), and intended to illustrate musically various time-honoured pastimes and familiar incidents of youthful life. These little themes bearing such Schumannesque titles as "Getting Tired," "In the Swing," "Follow the Leader," &c., contain some really pleasing melody, and, while difficulties of execution are kept within appropriate limits, show in their designs unmistakable evidence of fancy and experience. There is not much that is Shakespearian beyond the title in No. 3 of "Shakespearian Sketches," by Frank Adam, for which he has chosen the words, "Alas! poor Ghost" (Macklin and Co.); but though it raises no ghost, drawing-room and schoolroom performers will find in it a tuneful little piece. "Bagatelle," No. 1 of "Fairy Fancies," by J. H. Trevor, is rhythmical and decidedly pleasing, and ought to be popular with young pianists (Swan and Co.).

An excellent arrangement for the organ of Spöhr's well-known "Rose, softly blooming," and Wilson's "The Shepherd Boy" has been supplied by Joseph Trousselle (Macklin and Co.). Players of that instrument, or of its American substitute, as well as of the harmonium, will also find a serviceable selection of short pieces in Book 2 of "Tench White's Library" (Tench White). No. 12 of William Dawson's "Original Compositions for the Organ" consists of a very graceful Pastoral in A major (W. Dawson).

Among the comparatively few numbers in Verdi's opera, "Otello," which lend themselves to effective performance in the drawing room, is the "Ave Maria," sung by Desdemona in the last act. It is quite possible for a capable vocalist, in sympathy with the situation, to convey an idea of the pathos and simple beauty of this prayer, even when separated from the tragic surroundings amid which it occurs on the stage with so much impressive effect; and English amateurs will be further assisted in the realisation of this scene, by the admirable English version now supplied by Francis Hueffer.

Messrs. Pitt and Hatzfeld send "Zwei Lieder," for alto, by A. Samuelli, entitled "Wanderers' Nachtlied" (Goethe's words), "Der Liebe Segen." Both are songs of superior class, and receive additional interest from an accompaniment melodic on its own account, without unduly diverting attention from the voice part. "Dreams of the Past," a song by A. Romili (E. Ascherberg & Co.), though it seems to be rather laboured in some parts, is well written and decidedly above the average. "Kenneth and Marjorie," by L. Denza, is a prettily conceived song dealing with the aspirations of two little children; although the sentiment gets rather conventional when the inevitable angels come in. In "Aunt's Rose," by Frederic Lohr, the singer indulges in sad memories with fairly pathetic effect (both the above same publishers). An album of twelve pleasing songs for children has been contributed by J. Cliffe Forrester (Charles Woolhouse). The absence of restraint, natural to the subject, has evidently been favourable to the composer's endeavours after appropriately simple and melodic themes.

In "Waken, Waken," "A Little Lullaby," and several other instances, Mr. Forrester has been specially happy in this respect, the number least to our liking being the setting of C. Kingsley's "Song of a Doll." "Love's Serenade" is a moderately effective rendering of verses by Sir Walter Scott, for voice, violoncello, and piano, by Arthur Smith (London: Music Publishing Co.).

Hart and Co. send a graceful trio for female voices by Earnest C. Winchester, entitled, "Crowning of the May."

Also received, a part song by Martin S. Skeffington, "Children's Prayer Time" (Skeffington and Son), a charming unaffected little composition which is sure to find favour with choral societies, and a "Magnificat and Nunc Dimittis" for four voices by J. Humfrey Anger (Novello, Ewer, and Co.).

## HECTOR BERLIOZ AND JULES JANIN.

By ANDRÉ DE TERNANT.

In an essay on the friendship of Boccaccio and Petrarch, contributed about twelve years ago to "Macmillan's Magazine," it was remarked that "It would be easy to prove that the *genus irritabile vatum* is not so entirely void of the feeling of good fellowship as popular prejudice has frequently asserted." In a musical journal it will be perhaps more appropriate to mention the friendships of Haydn and Mozart, Schumann and Mendelssohn, and last, but not least, the beautiful affection between Wagner and Liszt. The instances of intimacy between literary men and musicians have been somewhat uncommon, but if an attempt were made to enumerate them, the names of Berlioz and Jules Janin would certainly not be left out. It cannot, indeed, be said that Jules Janin had the same intimacy with Berlioz as the obscure poet and literary man, Humbert Ferrand, or the even more obscure musician, Auguste Morel; but from an artistic point of view their friendship is decidedly more interesting. The absence of any letters between them in their published correspondence may be easily explained: both were on the staff of the same newspaper, the *Journal des Débats*, one as the dramatic critic, and the other as the musical critic, and had frequent opportunities of seeing one another.

Jules Janin and Berlioz seem to have commenced their literary careers about the same period, and if we go back to their early childhood, it will be seen that both were receiving a slight smattering of musical knowledge, and, strange to say, the future *feuilletonist's* education in that direction was more thorough than that of the future symphonist, who was to be looked upon by posterity as the greatest French composer of the century. In order to prove this, it is only necessary to quote a passage from Janin's most authoritative biographer, M. Piedaguel, who, in addition to remaining his life-long friend, spent his boyhood in the same provincial town:—

"He (Janin) played the harp, even better than King David. Sometimes we assisted in the musical services at the church. Janin played the prophet's instrument, myself the violin, his master (M. Bédard) the double bass, and another the viola. Our master of philosophy also sang some Alleluias, with a clear and powerful voice. These seraphic concerts only took place on grand and special occasions, when we were allowed to dine at the same table of honour in company with Messieurs les Chantres."

Of course, such harmless diversions were not likely to bring any more grist to the mill than did Berlioz's early performances on a broken guitar and the flute. So, in course of time, Janin, like most ambitious provincial youths, went to seek both fame and fortune in Paris, at that time, as far as art and letters were concerned, the most brilliant city in the world. It would occupy too much space to enumerate both Berlioz's and Janin's experience, and the small remuneration they received from various periodicals of short duration, which did not much improve the state of their finances. But, happily, this led to something more lucrative, and, in 1829, Janin secured a post on the *Journal des Débats*, and early in the following year succeeded Duvicquet as the dramatic critic. As Berlioz himself relates in his "Mémoires" how he became attached to the staff of the same paper, after his return from Italy, I cannot do better than quote what he says:—

"One day, not knowing which way to turn, and anxious to gain a few francs, I wrote a sort of novel, called 'Rubini à Calais,' which appeared in the *Gazette Musicale*. I was desperately sad when I wrote it, but the story was full of fun, a contrast which is known to occur often enough. The sketch was reproduced in the *Journal des Débats* some days later, with a few words from the editor, full of kindly feeling for the author. I went at once to thank M. Bertin, who proposed that I should edit the "musical *feuilleton*" of the *Debats* itself, a much coveted throne of criticism, which was vacant through the retirement of Castil-Blaze. At first I was not its sole occupant, and for some time had only to write critiques on concerts and new compositions. Later on those on the lyrical theatres devolved upon me, but the Théâtre Italien remained under the protection of Delecluse, Jules Janin preserving his rights over the opéra ballets. I then gave up the *feuilleton* of the *Correspondant*, and limited my critical labours to such as could find a place in the *Debats* and the *Gazette Musicale*.

For many years Berlioz's articles were signed "H. x x x," and those of Janin appeared with the initials "J. J." But their identity was an open secret to the public, and the two critics became fast friends. In fact, this is not astonishing, considering that both were endowed by nature, in a superlative degree, with the same virtues, and at the same time, it must be confessed, with the same fault, viz., a propensity for attitudinising. One of Berlioz's most intimate friends, Ferdinand Hiller, remarked that he was one of those men with whom it is a necessity to appear always interesting, even to themselves. Of Jules Janin, on the other hand, many persons who were intimately acquainted with him report that he seemed to say in the presence of his friends, "Me voila? regardez-moi bien; de face, de profil, de trois quarts; vous ne pouvez me faire plus de plaisir qu'en tirant mon portrait à cent mille exemplaires!" Although the last-mentioned quotation has been applied to more than one vainglorious Frenchman, very few will question the truth of it; but with all his faults Janin certainly had a kinder heart and more sympathy with his fellow-creatures than Berlioz.

(To be continued.)



## The Organ World.

### IN CHURCH HALF A CENTURY AGO.

Anniversaries, Jubilees, and Centenary Celebrations alike invoke the tendency of human beings to look back into given past periods, and to search the stores of memory in order to contemplate incidents and manners which, originally common enough, assume a new interest under the magic-working hand of time. In "Fifty Years Ago," a work by Mr. W. Besant, the following passage deals with the then common method of conducting church services:—

The musical part of the service was, to begin with, taken slow, incredibly slow; no one now would, who is not old enough to remember, believe how slow it was. The voluntary at the beginning was a slow rumble; the Psalms were very slowly read by the clergyman and the clerk alternately, the "Gloria" alone being sung, also to a slow rumble. The choir was generally stationed in the organ loft, which has been known to be built over the altar at the east end—as at St. Mary's, Cambridge—but was generally at the west end. It was not a choir of men and boys only, but of men and women. The "Te Deum" was always "Jackson"—from my youth up have I loathed "Jackson"; there was just one lively bit in it for which one looked and waited; but it lasted a very few bars; and then the thing dragged on more slowly than ever until it came to the welcome words, "Let me never be confounded." Two hymns were sung very slowly, they were always of the kind which expressed either the despair of the sinner, or the doubtful joy of the believer. I say doubtful, because he was constantly being warned not to be too confident, not to mistake a vague hope for the assurance of election, and because, with the rest of the congregation, he was always being told how few in number were the elect, and how extremely unlikely that there could be many of those few in one flock.

Certainly we have made some advances in the past fifty years, and many changes for the better are to be noted in the conduct of our church services, and it may be—as the above-quoted author assumes—that religious thought is more vigorous and brighter in tone, like our church services, than it was in the early years of Queen Victoria's reign. There is a self-complacency in looking back to less-favoured periods, and this feeling takes a distinctly pronounced form in the minds of those who, living in an age of wonderful progress, endeavour in a half-pitying fashion to revive memories of even "fifty years ago." So one must beware of the danger of this as of other forms of self-righteousness, in pondering over the changes which have permeated all forms of human thought during the period just now at an end. All the changes which have come about in our church services are not matters for the indulgence of unchecked self-congratulation. It may be that the services were gloomy and the music was taken too slowly fifty years ago; but is it not true that we often go to the other extreme? It may indeed be questioned whether the old-fashioned slow tunes were not better calculated to create devotional feeling than our modern jaunty, part-song-like tunes, and our indecently gabbled psalms. Surely in this matter there should be a medium it would be well to try to find. The opening voluntary which Mr. Besant is pleased to call "a slow rumble," was often a dignified, sedate piece of contemplative music, known then as "A Diapason movement," in which the calm, smooth flow work of the old organs told with an effect rarely heard in these days. Again we have entirely lost the "Middle Voluntary" of half a century ago, in which the last generation delighted. Then there were fewer services and church duties, and more quiet rest on Sundays; the doctrine "change is rest" had not come to the front; churches were not so much the arenas of competitive clerical eloquence; and people were not travelling about on Sundays so constantly to hear popular preachers. Old people still talk of the "middle voluntary," which was "a kind of offertory piece without a

collection," to quote a somewhat Irish description; a piece to be enjoyed without distraction of any kind, and an acceptable and not incongruous break in the service form. This was played at various points of the service; as after the Psalms or second lesson, or between the different sections of the combined service-forms. Though the old organs lacked the weight and depth of modern pedal organs, the bass notes descending to the low G or F were full, rich, and satisfying, and have hardly been fully replaced as yet by our large scale pedal organs. But "fifty years ago" Gauntlett and William Hill were beginning their crusade which led to the adoption of C pedals and manuals, and Bach was at last to be heard after his own manner. "Fifty years ago," as Dr. E. J. Hopkins has told us, choral service was only to be heard in London at the cathedrals and the Chapel Royal, and soon after the Temple Church led the way to what is now the all but universal adoption of fully musical services. It might be shown, however, that half a century ago, good concerts and orchestral music were not so far behind our modern standard as we are apt to suppose. It would be possible also to show in connection with this subject that rough and incomplete as they were, the village bands to be found in church "fifty years ago," deserved more consideration than was shown to them in the days when harmoniums and small organs came into use in our poorer churches. Now we are, forsooth, turning back and re-introducing orchestral instruments into church with undeniable gain. All things considered, we may be hopeful; and certainly in our church services and music, we are acting more in the spirit of the old motto *Felicem reddet religio*, than did those who had the ordering and management of things "fifty years ago."

E. H. TURPIN.

### THE ORGAN AND THE CLASSICS.

A Lecture given by FRANK J. SAWYER, D. Mus. Oxon., F.C.O.

#### PART III.—CONTINUED.

In the last great visit, when the "Elijah" was produced, we have no record of any organ playing. Then followed the awful shock of the sudden death of his beloved sister, Fanny, a shock which seemed to break the great man up.

Never but once again did he touch the organ. As soon as the great blow had partly been overcome, he started for Switzerland with his family, Paul Mendelssohn, and his bereaved brother-in-law, Hensel. Week after week passed, and his nerves were still too weak to bear noise, his piano "was not for playing on, but for trying a chord." His only solace was the little organ at Suggenberg, by the Lake of Brienz, and it was there that he touched the organ keys for the last time in his life. November 4th of the same year he was dead.

I have endeavoured, by means of these accounts of Mendelssohn's organ playing, to picture the scenes before you, but nothing gives us so keen a view as the following extract from the obituary notice, Nov. 13th, 1847:—

"His mechanical facility on the pianoforte was prodigious."

"He preferred, however, the organ to the pianoforte; since on that nobler instrument his ideas, always cast in large and orchestral proportions, amplified by every resource of consummate learning and experience, could be most thoroughly impressed by his vigorous hand. His memory was prodigious and his fancy inexhaustible. The writer may be permitted a moment's reminiscence of the master's organ improvisations—most probably his last. The time was a few days before he left Switzerland—the place a hamlet church, by the side of the Lake of Brienz, inaccessible by road, and only to be reached by steps in the rock overgrown with ivy, and moss and maidenhair—the organ, a poor little instrument, built by a Wallasian maker.

"It seemed, however, as if the poet's spirit gave it power and voice and grandeur, as he sat there, for the pleasure of one or two friends, exciting himself by his own performance; chain after chain of lofty thoughts and noble modulations unfolding themselves, till the confined space and the limited means under his grasp were forgotten in the triumphant exercise of that art which, as Milton says, brings—'All Heaven before our eyes.'"

With Mendelssohn we have concluded our survey of the position of the organ in the life and writings of our great classic composers.

In final summary we find that Bach and Mendelssohn, the two Lutherans, were great organists, while Haydn, Mozart, and Beethoven, as Catholics, were attracted to the music of the Mass, and thus, as we have before seen, directed away from the organ.

And lastly, I have suggested that Bach and Handel lived in a contrapuntal age, while Haydn, Mozart, and Beethoven lived in an age when the style of the time was such as to lead them also away from the instrument.

In Mendelssohn we find a resuscitation of the contrapuntal, interwoven with the passionate, two varieties of expression amply exemplified in his compositions for the organ.

### CHURCH MUSIC.

In a paper read some time ago, before the Music Teachers' National Association in America, by the well-known organist and church musician, Mr. S. B. Whitney, the following passages occur:—

"Two questions would seem to present themselves at the outset. What ought church music to be? How ought it to be rendered? I shall try and treat these questions only in a general way, without giving especial prominence to my own personal preference for any particular style of music, or any particular kind of choir, for otherwise the second question might be entirely superfluous. Were we to decide, for instance, that cathedral music or music written to be antiphonically sung by a double choir of boys and men, was by far the noblest, and purest form of music that could be offered up in the sanctuary, we would by this decision rule out the second question, How ought it to be rendered? For to be consistent, such music should only be rendered when we have all the conditions at hand for which it was written. I think all will agree, however, that we should have the best of its kind, in the matter of music, whether a mixed choir, boy choir, or quartet is employed in its production, and the choir should be equal to the demands of the music in every case.

"I take it that the office of music in the church, is twofold in its nature, not only to *express*, but also to *excite*, or stimulate devotion. It reaches in this way the multitude of worshippers, those who can join, as well as those to whom nature has denied the gift of song. Music for the church should be *distinctive* in its form, like the architecture of the temple in which it is rendered. No one would mistake Cologne Cathedral, or York Minster for a town hall or a court-house. Both are built in accordance with the rules of a particular style of architecture, which would seem to belong almost exclusively to the church. So let music written for the church bear the stamp of Catholicity. I use the term in its broadest sense. Let it be *Gothic* if you will. In any case let it be distinctive, as I have said, something the like of which you will not be likely to hear the next day at the opera-house or concert-room. It would certainly be a poor compliment to the young composer to be told that his anthem would have been better adapted for an opera chorus, or for the rising young organist to be reminded that his closing voluntary went to the heels, rather than to the head or heart. No such criticism could possibly be made if the anthem or the voluntary was constructed according to the strict rules of form laid down by the best writers of church

music. There should not enter into sacred music anything of a frivolous character, nor should it suffer from haphazard construction.

"It demands strict form as alone suited to its dignity and gravity. But let us not imagine, as one has well said, that to be dignified it must be heavy, or to be grave it must be melancholy. Dignity requires the true vivacity of conscious power, and gravity is supremely consistent with sweetness and cheerfulness. We must have what I have called strictness of form, to set it unmistakably apart from the lighter uses to which a style less severe is adapted. Strictness, severity of technical idea, is certainly not any hindrance to grace or sweetness, any more than the bony structure of the human form is a hindrance to the marvellous beauty of the most illustrious examples, or the severity of mathematical accuracy and strictness of scientific principle to the highest beauty in architecture. In these cases it is obviously the only condition of perfection. So let our church music be distinctively *Gothic* in its structure, but not *carpenters' Gothic*, with just enough of counterpoint to condemn it, as far as the unlearned are concerned, and not enough to save it, as something of any intrinsic value to the truly musical. Let the young composer who enters this sacred field determine that he will be an architect, or, better, an artist, and not a mere builder. He should constantly keep before him this simile of the cathedral or church as embodying in itself the noblest form which church music can take on, the choir, transepts, and nave, representing in more or less detail the various parts assigned respectively to clergy, choirs, and people in the service. If I were asked to name some one composition as illustrating perhaps better than any other this idea, I should say that Bach's *Passion Music* would fully come up to the requirements of the case. Here is music for solo voices, soloists whom nature has endowed with peculiar gifts.

"Then besides the concerted music we have the grand choruses, by the masses of trained singers, representing the chorus in the choir. Then every now and then are introduced those mighty chorals for the congregation, also represented by the great congregation in the nave and transepts, where all, soloists, choirs, and all within the building, join in one grand hymn. Certainly this composition, with its wonderful elaborate orchestral and organ accompaniment, is the best possible illustration of the perfection of musical detail, bringing together, as it does, in one grand mass all the resources of song or sound known to man. You see it meets the demands of the simile in every case. On first looking at a cathedral we take it as whole—as one grand mass of stone. We wonder at its size and immense proportions. But our wonder increases as we go over the building and take into detail each delicate bit of carving or painting. Perfection of detail, and the impressiveness of the grand mass, are equally worthy of our admiration, no less in the building than in the music. But more particularly is the *Passion Music* to be held up as a true model of what church music ought to be from the fact that it brings together all the known resources of the musical art. Of course I shall be asked: 'Do you expect to reproduce *Passion Music* in every little parish church in the land?' To which I reply: By no means; but a *principle* can be carried out any and everywhere. Let the best voices in any locality be selected to lead in the principal parts of the services, of others less gifted, but equally useful and necessary, can be formed the chorus, and in the grand old familiar hymns and chants let the whole congregation swell the chorus, and thus make of the service one united offering up to God of that we have to give Him, to praise Him for His mercy and goodness to us. I do not cite the *Passion Music* as an illustration of church music to be slavishly imitated, but its form is to be kept constantly before the mind of one who aspires to compose or even to arrange music for the high uses of the worship of the sanctuary. The great master seems to have exhausted the resources of his art that he may bring together in one grand



service the highest skill of the trained soloist and instrumentalist, the wonderful power of a well-trained chorus, and, greatest and best of all, the mighty choral when the whole congregation can supplement the efforts of those who have gone on before to lead the way. It seems to me that such music never ought to be sung in a music-hall, for it is to be considered as a service and not a mere musical performance, and demands for its surroundings the stately pillar and graceful arch, the 'dim religious light' of the cathedral or church. In short, its religious character is so clearly recognised that whenever it is sung outside the church the request is always made that the inevitable applause should not be given after the different numbers. No, rather let this music be always sung in church, where Gothic architecture, which has been likened to 'Frozen Music,' will form a most fitting casket for the precious jewels of sacred song, as contained therein.

"Now I claim that the idea on which this musical service is founded—that of employing all available musical talent of whatever degree of excellence—can be carried out in any parish church. Certainly in this country, where so much attention has been, and is given, to the subject of singing in the public schools, there can be found in every locality those who can be enlisted to take the more elaborate parts of the music. Then the chorus can be formed from the Sunday school, if from no other source, and if simple hymns, chorals, and chants are selected for parts of the service, the congregation will not fail to accept the invitation thus held out to join at the proper times and places. Thus we have all the essential elements and distinguishing features of the Passion Music, trained soloists, trained choristers, and the congregation. There are those who claim that no music should be sung in church except that in which the whole congregation can join. This is an error, no less from a philosophical than a musical point of view. Such people lay great stress upon the expression 'common praise,' and deny that any congregation has any right, as they say, to praise God by proxy. But let us inquire for a moment the real meaning of the term common praise, and see if the proper definition will warrant us in coming to any such conclusion. A similar term is used as technically describing the office book of the Church in this country. It is called the 'Book of Common Prayer.' Yet in this liturgy the clergyman has a good share of the service all to himself, the people occasionally making a response, or an amen at the end of a prayer. I think, however, that the term 'Common Prayer' is by no means a misnomer, as applied to this book. If I enter heart and soul into a prayer that is said by a clergyman, and at the end respond, Amen! it is by this act as much my prayer as it is his, and in this way the whole congregation, joining in the responses at the proper times and places, make one grand service of clergy and people, a service that could not be better described than by the technical name, Common Prayer, for it is common to both clergy and people. The same generous definition given to that other term *Common Praise*, will give us soloists, chorus, and congregation, each having its part in the services of the sanctuary. For consider for a moment to what narrow limit we would confine this mighty power for good, if we were to rule out all music except such as that in which the congregation could join in each individual measure. We would thus deprive ourselves of all the greatest compositions of the great masters, who, being denied the privilege of a hearing in the temple, would give to the world, rather than to the Church, their greatest musical inspirations. The question arises can the church afford to give up in this way all the best music to the world? Why should she not lay claim to the highest inspirations of the composer, as she has long since done to those of the painter and sculptor, the most illustrious examples of whose art are to be found in the cathedrals of Europe? Can she, I say, afford to give them up for the erroneous idea that every individual worshipper is to sing, or have the opportunity

to sing each and every individual note of music used in divine service? Nay, rather let her take a broader view of the subject. It is certainly as much the office of music to *excite* and stimulate devotion as it is to express it. Here, again, the analogy of architecture comes into play. We are moved to devotional feelings by the surroundings of Gothic architecture—arches and pillars—in the building of which we had no share, yet they none the less excite in us *devotional* feelings, and make us more fully to realise that we are in a holy place. Why ought we not to allow music also to excite in us similar devotional feelings when the anthem is sung in which we take no part? Hard, indeed, must be the heart that is not moved and made better by hearing the "Hallelujah" of Handel, and the other grand choruses from the "Messiah." Let the humble worshipper join in all parts of the service where he can render *intelligent* assistance, but let him remember that as the spire of the great church towers aloft far above choir, transepts, and nave, so it is given to the trained singers to soar aloft far above and beyond, to heights where the great congregation cannot expect to follow. But let the latter, listening in reverent silence, be moved to greater devotion, and thank God for the exceptional musical gifts vouchsafed to the few, though denied to the multitude. In the liturgical service I have alluded to its chief merit considered from an artistic point of view, which consists in its responsive character, people responding to clergy; and the parts assigned to the latter would lose much of their dignity and power if said by a number of voices rather than by one. The greater contrast is allowable, when the *many* voices respond to the *one*, and the same is true from a musical standpoint. Can any one imagine that Handel made a mistake when he selected the words for one of the greatest solo numbers in the Messiah: 'I know that my Redeemer liveth.' Of course he used the words as they occur in Holy Scripture, but I only use this illustration to show how that in certain cases one voice can far more effectively bring out the meaning of a sentence than can a multitude. We know that our Redeemer liveth, or similar words sung by a chorus, would be far less impressive—and I only mention this in confirmation of the fact that music should be allowed all her varied forms of expression in the church, whether of solo, duet, trio, quartet, or grand chorus, that she may the better illustrate the sacred text and give it a dignity of expression befitting its divine character."

(To be continued.)

#### ANSWERS TO CORRESPONDENTS.

In further reply to A.C.O., a distinguished organist calls attention to a beautiful Suite in four movements for organ, violin, and violoncello, by Rheinberger. The pieces mentioned already by Merkel and Macfarren should have been respectively described as Adagio in E, and Andante and Finale in E minor both for organ and violin.

H. T. M. is informed that "Observations on Wind Instruments," a lecture delivered before the College of Organists, may be obtained in pamphlet form of Messrs. Weekes and Co., 14, Hanover-street, for sixpence.

The joint committee appointed to select an organist for the Birmingham Town Hall and Festivals, selected three candidates for the final selection. They are:—Mr. A. H. Brewer, St. Michael's, Coventry; Mr. C. W. Perkins, St. Michael's, Paddington; and Mr. H. C. Tonking, St. Luke's, West Norwood. The judges were Sir John Stainer and Dr. Bridge, and the competition was announced to take place in Westminster Abbey.

An evening concert was given lately in Paris by M. and Mme. Gigout. The most remarkable works were the pianoforte quartet of M. Boellmann, and the Andante and Allegretto of the concert-giver, played by the author on his fine organ of Cavaillé-Coll. The Minister of Fine Arts has bestowed an allowance on M. Eugene Gigout, as a tribute to the value of his School of Organ-playing. M. Gigout intends to devote it to the foundation of scholarships at that institution.

## SPECIFICATIONS.

NEW YORK.—The following is the specification of an instrument now in course of construction at Calvary Church, Fourth Avenue, New York, the builder being Mr. Frank Roosevelt. A complete west-end organ has yet to be added to the now completed chancel organ. The instrument will consist of three widely separated portions, all to be connected with one console, which will be placed in the choir:—

GREAT ORGAN.			CHOIR ORGAN.		
Chancel.	ft.		West End.	ft.	
Double Diapason	16	Flautina Harmonic	4		
Open Diapason (1)	8	Octave Quint	2		
Open Diapason (2)	8	Super Octave	2		
Viole de Gambe	8	Mixture, 3 ranks			
Doppel Flöte	8	Acuta, 3 ranks			
Octave	8	Trumpet	8		
SWELL ORGAN.			PEDAL ORGAN.		
Chancel.	ft.		CCC TO F, 30 NOTES.	ft.	
Bourdon	16	Bourdon	16	Open Diapason, wood	16
Open Diapason	8	Open Diapason	8	Bourdon, wood	16
Violin Diapason	8	Salicional	8	Quint, wood	10
Spitze Flöte	8	Voix Celestes	8		
Eoline	8	Flauto Traverso	8		
Stopped Diapason	8	Stopped Diapason	8		
Octave	4	Octave	4		
Hohl Flöte	4	Walde Flöte	4		
Flageolet	2	Flautina	2		
Cornet (2, 4, and 5 ranks)		Cornet (3, 4, 5 ranks)			
Contra Fagotto	16	Cornocean	8		
Cornocean	8	Oboe	8		
Oboe	8	Vox Humana	8		
Clarion	4				
CHOIR ORGAN.			ACCESSORIES.		
Chancel.	ft.		West End.	ft.	
Contra Gamba	16	Stentorphone	8		
Open Diapason	8	Violoncello	8		
Salicional	8	Philomela	8		
Concert Flute	8	Hohl Pfeife	4		
Quintadena	8	Piccolo Harmonig	2		
Fugara	4	Tuba Major	16		
Flute d'amore	4	Tuba Mirabilis	8		
Piccolo Harmonic	2	Cor Anglais	8		
Dolce Cornet (5 ranks)		Tuba Clarion	4		
Orchestral Oboe	8				
Clarinet	8				
PEDAL ORGAN.			COUPERS.		
Chancel.	ft.		Chancel Choir Tremulant		
Contra-bass	32	Double Open Diapason	32	West Swell	
Open Diapason	16	Open Diapason	16	West Solo	
Dulciana	16	Violone	16	Chancel Wind Indicator	
Bourdon	16	Violoncello	16	West Wind	
Violoncello	8	Contra Bombard	32	Ventil Stops.	
Trombone	16	Trombone	16	West Swell Ventil	
				West Great	
				West Solo	
				West Pedal	

COUPERS.			ACCESSORIES.		
Swell to Great			Chancel Swell Tremulant		
Choir to Great					
Swell to Choir					
Swell Octave on itself					
Choir					
Swell to Pedals					
Great to Pedals					
Choir to Pedals					

ACCESSORIES.			COUPERS.		
Chancel Swell Tremulant			Swell to Great		
			Choir to Great		
			Swell to Choir		
			Swell Octave on itself		
			Choir		
			Swell to Pedals		
			Great to Pedals		
			Choir to Pedals		

Total number of pipes, 5,460.

HANLEY.—Description of the organ, built for the Saltire Exhibition, purchased for the Town Hall, Hanley, containing four rows of keys and pedal organ. Compass CC to C, 61 notes.

GREAT ORGAN.			SWELL ORGAN.		
ft.			ft.		
Double Open Diapason, metal	16	Principal, metal	4		
Open Diapason (No. 1), metal	8	Fifteenth, metal	2		
Open Diapason (No. 2), metal	8	Mixture (3 ranks), metal	8		
Hohl Flöte, wood	8	Trumpet, spotted metal	8		
Harmonic Flute, metal	4				
SWELL ORGAN.			CHOIR ORGAN.		
ft.			ft.		
Lieblich Bourdon, wood	16	Principal, metal	4		
Open Diapason, metal	8	Piccolo, metal	2		
Stopped Diapason, wood and metal	8	Mixture (3 ranks) metal	16		
Voix Angelica, wood and metal	8	Contra Fagotto, spotted metal	16		
Voix Celestes, spotted metal	8	Cornocean, spotted metal	8		
Roh Flöte, metal	4	Oboe, spotted metal	8		
		Clarion, spotted metal	4		

CHOIR ORGAN.			SOLO ORGAN.		
ft.			ft.		
Violin Diapason, metal	8	Lieblich Flute, wood	8		
Dulciana, metal	8	Clarinet, spotted metal	8		
Clarabella, wood	8				
SOLO ORGAN.			PEDAL ORGAN.		
ft.			CCC TO F, 30 NOTES.	ft.	
Harmonic Flute, metal	8	Vox Humana, spotted metal	8		
String Gamba, pure tin	8	Tuba, spotted metal	8		
Orchestral Oboe, spotted metal	8				

Swells to Great  
Swells to Choir  
Solo to Great  
Swells to Pedals

Great to Pedals  
Choir to Pedals  
Solo to Pedals

Tremulant to Solo by Pneumatic Piston and Draw Stop Action.

Four Composition Pedals to Great Organ.  
Four Composition Pedals to Swell Organ.  
Two Composition Pedals to Solo Organ.

Pneumatic action to Great Organ and its Couplers.  
Tubular Pneumatic action to Pedals.  
Pneumatic double-acting Piston for controlling Great to Pedals Coupler.

The Draw Stop Jams are diagonal, at an angle of 45 degrees.  
The Desk and Fittings are of polished walnut.  
The Draw Stop Knobs are of solid ivory.  
The Shutters of the Swell and Solo Boxes are perpendicular, and are controlled by balanced Pedals.  
The Pedal Board is according to the Scale adopted by the College of Organists.  
The two Swell Pedals also in the position adopted by the College of Organists.  
The Organ is provided with four Reservoirs to supply wind at various pressures as required.  
The Bellows will be worked by steam power, with hand Auxiliary.

SUMMARY OF STOPS.

Great Organ (9 stops), 671 pipes; Swell Organ (13 stops), 903 pipes; Choir Organ (5 stops), 305 pipes; Solo Organ (5 stops), 305 pipes; Pedal Organ (5 stops), 150 pipes; Accessories (8 stops). Grand total, 45 stops; 2,334 pipes.

## Notes.

Mr. J. Waterman has been appointed organist of Brompton Parish Church.

Mr. F. G. Shinn, A.C.O., has been appointed Organist of All Saints, Clapham Park.

The music at the funeral of the German Emperor consisted chiefly of selections and chorale from Bach's works. The instrumental portion was sustained by the organ. The choir consisted of over 100 voices.

At our cathedrals, Royal chapels, and churches sounds of mourning for the late Emperor of Germany have been universal; funeral anthems, hymns, and marches have musically testified our national sorrow and sympathy.

Selections from Macfarren's "David," with Mendelssohn's Ninety-eighth Psalm, were given at Trinity Church, New York, with great effect, on Ascension Day, by choir, orchestra, and organ, under the direction of Mr. Messiter, the organist.

A blowing apparatus, worked on a new principle, not explained as far as the writer knows, has just been added to the organ of St. Paul's Church, Alnwick. It has been designed and patented by Mr. Henry Newbiggin, of the Alnwick Foundry and Engineering Company.

## COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next, June 26th, the library will be opened from 7 to 8. On the same evening, at 8, at the Bloomsbury Hall, Lecture by Dr. C. W. Pearce, on "Some Suggested Modifications of Day's Harmony, to meet the various objections raised against his Theory." Dr. E. J. Hopkins will take the chair. July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Candidates should send in their names, with fees, on or before July 10th. Every information may be obtained on application. Other arrangements and particulars will be duly announced.

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## The Musical World.

LONDON: SATURDAY, JUNE 23, 1888.

### THE CHARACTER OF ORTRUD.

The recent revival of "Lohengrin" at Covent Garden makes it seem appropriate to draw attention to Wagner's own ideas as to the manner in which that opera should be performed, which appear in his correspondence with Liszt, just published by Messrs. Grevel, of King Street, Covent Garden. We refer more especially to a curious passage bearing on the character of Ortrud. That character is no doubt the most complex and difficult in the whole opera, and most singers get over that difficulty by simply not acting the character at all, but limiting themselves to the ordinary gestures and facial distortions which are the accepted formula of operatic wickedness. But Wagner's early admirers were not satisfied with this superficial view of the case. They wanted to arrive at the real essence of Ortrud's nature, and Princess Wittgenstein wrote a letter to the master propounding a curious dilemma. We give both this letter and Wagner's answer addressed to Liszt:—

"Weymar, January 4th, 1852.

"Just returned home, with my eyes still moistened by the tears brought to them by the moving scenes of 'Lohengrin,' to whom should my thought turn at this moment but to you, sir, with the desire that you could have witnessed the effect produced by your beautiful work, better understood as it is every day by executants and spectators? I cannot tell you with how much zeal the former endeavour to respond to the efforts of Liszt for the worthy interpretation of your drama. Having been ill and absent from Weymar for a year, I was this evening able to judge how indefatigable Liszt has been in his instructions, recommenced again and again, and becoming ever more fruitful. You would certainly be satisfied with the progress they all make at each new representation.

"Fräulein Fastlinger having left our theatre, Frau Knopp Fehring takes the part of Ortrud. The former having been generally successful, both as a singer and an actress, opinions are divided as to the latter; and you, as the creator of the part, can alone decide which of them is preferable. The former had the undoubted advantage of eighteen years, a pretty face, a slim, tall figure, which qualities, as they placed her in age and in beauty near to Elsa, suggested the idea of secret rivalry between woman and woman. One thought that she not only desired to win the throne of Brabant, but was also jealous of Frederick and the charms of her from whom she had torn him away. The timidity, natural to so young an artist, gave to her movements the restraint which is so characteristic of youth, and the instinct of a rival. Frau Knopp has over Fräulein Fastlinger the advantage of consummate and very impressive dramatic talent, but she is not very beautiful, in spite of regular features, and not in her first youth, beside which her figure is rather thickset. Her action indicated every nuance with admirable eloquence; she rendered the disdain, the hatred, the rage, which alternately inspire her with gestures and pantomimic actions of such striking reality that she might be compared to the greatest artists in the most famous parts. But she could not be more than an ambitious woman. Between her and Elsa the spectator's mind could not see any comparison or rivalry, and this has no doubt put out many of the audience without being able to account for the reason, for nothing could have been more admirable than the acting of Frau Knopp, infinitely more energetic, more richly coloured, more living, more certain, more bold, than that of Fräulein Fastlinger.

"It is then for you, sir, to say whether in general it is better to give the part to a young and beautiful artist, whose acting is naturally less experienced and more subdued, or to a woman of matured talent, who gives us an Ortrud less young, but more inflamed and devoured by the secret flames of hatred of one who is vanquished and the revenge of one who is oppressed. As to myself, I cannot say which of these two conceptions produced the greater impression; the second has certainly something more sombre, more inexorable, about it. One trembles in advance for Elsa on seeing that such hands will fashion her

destiny; one is inclined to say that the premeditation of a whole life gives more grandeur to the struggle between ambition and innocence.

"Pardon, sir, this long digression; it will show to you how much your poetic conceptions occupy us here. I must not close these lines without telling you how I have been touched by the manner in which you speak of him whose glorious name I am soon to bear. Who could fail to speak of his spirit, of his genius, of his intelligence? But one must have a high-toned and delicate soul to understand the *infinite tenderness* of his soul, which so few can feel or divine. He will, no doubt, write to you soon. This evening, after the close of the performance, he accompanied some people who had come from Leipzig to hear your 'Lohengrin.'

"Good-bye, dear sir. Permit me to thank you for all the rare pleasures we owe to you by the contemplation of your beautiful works, and accept the expression of my distinguished esteem.

"CAROLYNE."

#### WAGNER'S REPLY.

"To Princess Wittgenstein, who has delighted me with a very friendly letter, I ask you to express my best thanks for her kindness. The deep interest which she has again shown in my 'Lohengrin,' particularly at the last representation, is of priceless value to me. Her intelligent remarks on the character of Ortrud attracted me especially, as well as the comparison she makes between the efforts of the previous and the actual representative of that part. To which side of the question I incline your valued friend will recognise at once when I explain to her my view of the character by simply saying that Ortrud is a woman *who does not love*. By this everything that is most terrible is expressed. Politics are her essence. A political man is repulsive, but a political woman is horrible. This horror I had to represent. There is a kind of love in this woman, the love of the past, of dead generations, the terribly insane love of ancestral pride which finds its expression in the hatred of everything living and actually existing. In man this love is ludicrous, but in woman it is terrible, because a woman, with her strong natural desire for love, *must* love something; and ancestral pride, the longing after the past, turns in consequence to murderous fanaticism. In history there are no more cruel phenomena than political women. It is not therefore jealousy of Elsa perhaps for the sake of Frederick which inspires Ortrud, but her whole passion is revealed only in the scene of the second act where, after Elsa's disappearance from the balcony, she rises from the steps of the minster, and invokes her old, long-forgotten gods. She is a reactionary person who thinks only of the old and hates everything new in the most ferocious meaning of the word; she would exterminate the world and nature to give new life to her decayed gods. But this is not merely an obstinate, sickly mood in Ortrud; her passion holds her with the full weight of a misguided, undeveloped, objectless feminine desire for love: for that reason she is terribly grand. No littleness of any kind must occur in this representation; she must never appear merely malicious or annoyed; every utterance of her irony, her treachery, must transparently show the full force of the terrible madness which can be satisfied alone by the destruction of others or by her own destruction."

#### ROYAL ITALIAN OPERA.

The performance of "Lohengrin" on Saturday last was certainly the event of the opera season, and the crowd which filled the vast theatre to its utmost capacity is surely a sufficient answer to those who profess to believe that the general public is deaf to the appeals of Wagner's music. In this case, at all events, the truth has been revealed to the innocent public, which has discovered the power and beauty at present hidden from some of the "wise." The cast in the present instance was an excellent one, including, as it did, Madame Albani, Madame Hastreiter, the brothers de Reszke, and Signori Navarrini and D'Andrade. Madame Albani's interpretation of the part of Elsa was in many ways new, for on this occasion she seemed so carried out of herself that the artist in her obtained a pre-eminence all too uncommon with this lady, who not seldom makes bids for popularity at the sacrifice of loyalty to her art. After her

performance of Saturday night, Madame Albani must certainly take a higher rank than ever before as a truly conscientious artist. She was well matched by M. Jean de Reszke as the Knight of the Grail, who, in the main, sang and acted superbly, although in one or two instances the mantle which Madame Albani has discarded seemed to have fallen on the shoulders of the tenor, who more than once played to the gallery in a way lamentable in the case of such an artist. The farewell to the Swan, however, and the great duet with Elsa were declaimed with magnificently artistic power. M. Edouard de Reszke played King Henry the Fowler with great power and breadth and his conception of the part was admirably truthful. The part of Ortrud is certainly one of the most complete and subtle of Wagner's creations, and it is not surprising that Madame Hastreiter failed to give any very decided significance, although her performance of the extremely difficult music was on the whole good, from the technical point of view. Signor Navarrini as the Herald, and Signor d'Andrade as Telramund deserve considerable praise; but it is certainly to Signor Mancinelli that the chief honours fall. Not only was the orchestra technically accurate, but the conductor had infused into it a large share of the true Wagnerian spirit, and the performance was admirably poetic throughout. It remains only to say that the *mise-en-scène* was almost as good as it could possibly be.

On Tuesday night, "Il Barbiere" was given, with Miss Sigrid Arnoldson as Rosina, M. d'Andrade as Figaro, and M. Edouard de Reszke as Basilio. Rosina is one of Miss Arnoldson's best parts, and in it she achieved considerable success on Tuesday. The other artists were all satisfactory, although Signor Ciampi exaggerated the part of Bartolo.

## Concerts.

### MADAME CHRISTINE NILSSON'S FAREWELL CONCERT.

Since Madame Nilsson announced her intention of retiring from public life, everyone has been hoping, with whatever faintness, that the announcement might, after all, prove a *brutum fulmen*. But it seems that the great *prima donna's* intention is unalterable, and the concert given at the Albert Hall on Wednesday must therefore be looked upon as her final farewell. And certainly it is better to bring such a career to a close while yet the qualities which have distinguished it are unimpaired.

Madame Nilsson's admirers—who does not admire her?—could hardly wish for more gracious memories of her than those which will have been left by these last concerts. The first of the two, given a few weeks since, perhaps served more than the last to recall Madame Nilsson's greatest triumphs, although the programme of Wednesday night certainly contained some of her best-known airs. It is late in the day to speak in detail of Madame Nilsson's superb qualities. For they will not be lightly forgotten by anyone who has, and they cannot be described to any one who has not heard her. The "Bel Raggio," from "Semiramide," "Angels ever bright and fair," Engel's "Lost," and the pretty song written by Balfe expressly for Madame Nilsson, "There is a shadow," were sung as only a great artist could sing them. Most of these were encored, as was also the "Miserere" from "Trovatore," in which Madame Nilsson was joined by Mr. Sims Reeves, the great tenor singing with the utmost passion and force. The vast and crowded hall was a wonderful spectacle, the enthusiasm of the audience growing with each successive appearance of the singer until, as the final notes of the "Jewel song" from "Faust"—which was the last encore song—died away, and it was felt that Madame Nilsson's farewell was taken, the excitement reached its climax. Of the rest of the programme it need only be said that Madame Antoinette Sterling, Mdle. Douilly, Mr. Sims Reeves, Mr. Lloyd, Mr. Santley, Mr. Francois Noiye, Mr. Foli, Miss Marianne Eissler, Mdle. Janotha, and Mr. Leo Stern, sang or played in a way not unworthy of the lady in whose honour the concert was given. Under such circumstances was brought to a close



a career which has extended over nearly 25 years, and which will be remembered always as that of a supreme artist and a large-hearted woman.

#### M. OVIDE MUSIN'S ORCHESTRAL CONCERT.

A large audience assembled on Tuesday at Princes' Hall to welcome M. Musin back to England. The applause which greeted the Belgian artist on his appearance was proof of a popularity which an absence of four years has not abated, and which was won fairly by a skilfulness of technique and a depth of feeling not too common amongst solo violinists. M. Musin appeared first to perform a Concertstück by Dr. Damrosch, the American musician. The work is written in the form of a serenade, in four movements, viz., introduction, intermezzo, notturno, and addio giogoso. Of these movements the intermezzo, *vivacissimo e molto piano*, is a very dainty piece of writing, both for the solo instrument and the orchestra, while the nocturne is full of dreamy passion. The orchestral writing is, in many passages, of great power and beauty, the scoring for wind being especially clever. It was played by M. Musin with admirable feeling and skill, and should prove a very welcome addition to the repertory of English violinists. M. Musin also gave Corelli's "Variations Serieuses," and introduced a novelty in the shape of a "Caprice," written by himself, which proved to be a very bright and clever work. The band was conducted by Mr. Walter Damrosch, son of the famous musician already referred to, and under his excellent guidance gave very spirited performances of Beethoven's "Seventh Symphony," and Liszt's first "Hungarian Rhapsody." Mr. Max Heinrich, of New York, sang with much fire and skill songs by Schubert.

#### DR. HANS VON BÜLOW'S BEETHOVEN RECITALS.

At the third recital, last Tuesday, the programme included the Appassionata, the rarely-chosen Sonata in F sharp major, the Fantasia, op. 77, the Sonata Caractéristique, and the last three Sonatas (in E major, A flat major, and C minor), leaving the "Giant" and the A major for the final recital. A more trying selection could scarcely have been made, but the greater demand made on the intellectual, if not the physical, powers the more surely will Dr. von Bülow rise to the occasion; therefore, let no lover of Beethoven lose the chance of hearing the great B flat Sonata next Tuesday. A perfect storm of applause followed the magnificent rendering of the Appassionata, and the enthusiasm thus kindled from the first did not once flag through all the long programme. A very few bars sufficed to show that the great pianist was in his best form (for like all really great performers, Bülow is unequal), and his treatment of these later sonatas must have left some indelible impressions on his audience. Of "effects" and "points" there are but few in Bülow; but the beauty of the prolonged shake in the last variation of the C minor Sonata was particularly striking. The fugue in the A flat Sonata, with its suppressed passion, and the tender grace of the aria, will long be remembered by those who were present. The repeat in the finale of the Appassionata was not taken, and the trio of the *Allegro molto* in the A flat Sonata was played twice (*i.e.* returned to at the close of the movement), as the scherzo in Chopin's B minor Sonata is frequently played; and doubtless with the same object of making the movement more uniform in length with the other sections of the work.

#### RICHTER CONCERTS.

Berlioz's "La Damnation de Faust" was given last Monday at these concerts for the first time, and attracted a large audience. Herr Richter's reading of the work differs, in some respects, from that to which Mr. Barnby has accustomed London audiences, a noticeable point—to mention only one—being the considerably slower *tempo* adapted in the Easter hymn; but, as was only to be expected, his interpretation of the work was singularly fine, and the famous Hungarian march has perhaps never been better played. The Richter Choir, which has been considerably enlarged and now overflowed into the side galleries, sang the choruses with fairly good attack, but the balance of the voices leaves something to be desired, the basses in particular being a little weak. Of the soloists, Mr. Edward Lloyd's "Faust" is so well known, that it is sufficient to say that he has rarely sung better, and Mr. Santley, although

not in his best voice, sang the music allotted to Mephistopheles with good effect. Mrs. Mary Davies's vocal means were hardly adequate to the demands made upon her by the part of Margaret, this charming singer being heard to more advantage in music of a less dramatic type, while Mr. Bantock Pierpoint sang well in the small part of Brander. The orchestra played admirably throughout. Previous to the concert the "Trauermarsch," from the "Götterdämmerung," was played in memory of the late Emperor Frederick, the touching music, so admirably appropriate to the occasion, being listened to by the audience, who remained standing, in respectful silence.

#### PHILHARMONIC CONCERTS.

The Philharmonic Society gave its seventh and last concert on Saturday, when Herr Johann Svendsen conducted the performance of Beethoven's "Pastoral Symphony," which was given with singular precision and force, and was, on the whole, one of the most perfect interpretations of the work we have heard. The other work for orchestra alone was Dr. Mackenzie's "Scotch Rhapsody" in G minor, which the composer himself conducted. Fräulein Soldat performed Brahms's violin concerto, in the performance of which she gave evidence of much musicianly feeling and capacity. The pianist was Madame Sophie Menter, who gave a startlingly brilliant rendering of Rubinstein's pianoforte Concerto in G. Herr Carl Mayer, the baritone from Cologne, whose performances have already won much approval in England, sang with great power and truthfulness of sentiment Spohr's "Der Kriegerlust ergeben," Schumann's "Hondnacht," and Schubert's "Wohin."

#### MISCELLANEOUS.

Miss Emma Barnett gave a highly interesting pianoforte recital at the Marlborough Rooms, on Monday last, when she performed a well selected programme with much ability. The first selection included Bach's Prelude and Fugue in C sharp minor, and Beethoven's E flat Sonata, op. 31, of which latter piece Miss Barnett gave a very intelligent and musicianly interpretation. Schumann's "Etudes Symphoniques" served to further display the young lady's executive power, while Moszkowski's "Serenade," was rendered with much refinement of feeling. Miss Barnett also introduced her own clever Gavotte in A, and her father's "Autumn Leaves," and fantasia on the "Ancient Mariner." Mr. Bernard Lane was the vocalist, singing, with a good deal of taste, Brahms's "Wie bist du meine Königin," and Mendelssohn's "Garland."

The annual concert on behalf of the Crooms Hill Elementary Schools was given at the "Green Man" Assembly Rooms, Blackheath Hill, last week, under the direction of Mr. Wilhelm Ganz, who acted as conductor and solo pianist, playing in the latter capacity his own popular "Vision du Passé" and "Qui Vive" in a way which evoked loud and deserved applause. Miss Ida Agabeg gave a charming rendering of the conductor's "I seek for thee in every flower," and "The banks of Allan Water." Mr. Charles Ganz, who possesses a bass voice of good power and quality, achieved marked success in Pinsuti's "Bedouin Love Song." Valuable assistance was also given by Miss Frances Hipwell, Miss Ida Everard, Mr. Charles Chillely, and Mr. Willie Woltmann, who made his first appearance as a violinist, playing with good tone and execution a fantasia on "Faust," and Mr. Ganz's "Ave Maria."

Miss H. Sasse gave a Matinee Musicale at Messrs. Collard's Rooms, on Tuesday last. With singular modesty she announced herself on the programme as playing one solo and the pianoforte part in Schumann's Quintet in E flat, op. 44. This, however, did not satisfy her audience, and in response to a recall after playing a Rondo by Chopin, she played a Valse by the same composer. Both were distinguished by considerable ability and technical skill. Miss Carmichael's already popular songs "The King of Denmark's Ride" and "The Milkmaid," were ably rendered by Mr. H. Thorndike and Mr. H. Phillips respectively, the latter of whom later on joined Miss Bertha Moore in a duet by Lucantoni, "Il Convegno." Mr. Thorndike also sang "A Song of Hesperus," by Leslie Mayne (M.S.), for the first time. This should become a great favourite, as it is tuneful and very effective. Miss Bertha Moore was again so far successful with Algernon Lindo's "Sweet and Low" that she had to repeat it. Violin solos by Miss Shinner, and a cello solo

by Miss Hemming, together with contributions from the Shinner Quartet completed an admirable programme. Miss Mary Carmichael accompanied with her usual taste and ability.

A concert was given by Mr. Hume Webster, at the Hack Road Lecture Hall, East, for a charitable purpose, a small but efficient band under Mr. Arthur Hervey's leadership being engaged for the occasion, with a liberal programme containing many things for many tastes, amongst which the singing of Mrs. Hume Webster of a song of her own composition, and the vocal display of that promising young singer, Miss Isabella Davies, may be singled out as features of special interest. The enterprise and energy shown in the getting up such an entertainment justly deserves the two-fold commendation of serving the interests of charity as well as affording unwonted gratification to a poorer section of our music-loving fellow creatures.

Miss Ganz gave a concert on Tuesday afternoon at Downshire House, Belgrave Square, when a large audience assembled to do honour to the accomplished daughter of an accomplished father. The lady gave, amongst others, Gounod's "Invocation à Vesta" (Polyeucte), Rossini's "Ecco quel fiero istanta," and Kjerulf's exquisite "Last Night," and was highly successful in all of them, obtaining deserved encores for two, by her artistic rendering. Mr. W. Ganz acted as solo pianist and accompanist, and was at his best in each capacity, and Mdme. Patey, Miss Lena Little, Mr. Oscar Niemann, Mr. Ben Davies, and Mr. Foli, also assisted.

A testimonial concert was given at Kilburn Town Hall, on Wednesday last to Detective Charles Langford, who was so seriously injured recently in the discharge of his duty. The chief feature of the concert, which certainly deserved success, was the singing of Mr. Richard Mackway's choir boys, who sang some popular part songs with very great taste and refinement of style. Miss Adele Myers, Miss Alice Willey, Miss Brousil, Mr. Richard Evans, and others gave good assistance.

Mr. T. H. Bennett, organist of St. Thomas's Church, Derby, gave an organ recital at the Royal Drill Hall, Derby, on Tuesday last, which proved very successful. The programme included Handel's "Occasional Overture," Bach's Fantasia and Fugue in G minor, and Lohr's "Gondola Song," and in all of these Mr. Bennett exhibited valuable artistic qualities.

An organ recital was given on the new organ which has recently been built for the Clapton Presbyterian Church, by Mr. Henry Eason, who gave clever and spirited performances of, amongst other things, Wely's Offertore in G, Bach's Fugue in G minor, Batiste's Offertore in A flat, and was assisted by Madame Florence Landergan, as the vocalist, and Mr. H. Landergan, as solo violin.

Mdme. Madeline Hardy gave a concert at Willis's Rooms, on Saturday last, when a programme of considerable interest was performed, the concert giver herself being especially successful in all her songs. She was assisted by Miss Eleanor Rees, Miss Hilda Wilson, Mr. Henry Guy, and Mdme. Clara Eissler, the latter lady's harp solos being played with great delicacy.

### Next Week's Music.

#### THIS DAY (SATURDAY).

"Lohengrin" .....	Royal Italian Opera, Covent Garden	8.30
M. De Pachmann's Recital .....	St. James's Hall	3
Mr. E. H. Thorne's Pianoforte Recital .....	Princes' Hall	3
Royal Academy of Music. Students' Concert (postponed from June 16) .....	St. James's Hall	8
Italian Concert .....	Italian Exhibition	4

#### MONDAY.

Handel Festival, "Messiah" .....	Crystal Palace	
Herr Max Vogrich's Concert .....	Steinway Hall	3
Richter Concerts .....	St. James's Hall	8.30
Mdlle. Leila Dufour's Concert .....	105, Piccadilly	3.30

#### TUESDAY.

Trinity College, Students Concert .....	Princes' Hall	8
Miss Carlotta Levy's Concert .....	Steinway Hall	3
Miss Florence Emerson's Concert .....	Steinway Hall	8
Dr. von Bülow's Last Recital .....	St. James's Hall	3
Mr. C. Hayden Coffin's Concert .....	Prince's Hall	3

#### WEDNESDAY.

Handel Festival Selections .....	Crystal Palace	
Mr. and Mrs. Henschel's Second Recital (postponed from June 18th) .....	Princes' Hall	3
Miss Friedlander's Concert .....	Portman Rooms	8
Royal Italian Opera Concert .....	St. James's Hall	3

#### THURSDAY.

Royal Italian Opera .....	Covent Garden	8.30
Otto Hegner's Farewell Concert .....	St. James's Hall	3

#### FRIDAY.

Royal Italian Opera .....	Covent Garden	8.30
Handel Festival, "Israel in Egypt" .....		

### Music Publishers' Weekly List.

#### INSTRUMENTAL.

Six Melodic Studies ..	I. A. de Orellana ..	Chas Woolhouse.
Idyl ..	A. S. Beaumont ..	"
Beneath the Roses (Valse) ..	Gilbert Byass ..	"
Marche des Mousquetaires ..	G. St. George ..	"

#### VOCAL.

Three Two-part Songs for Female voices ..	Herbert F. Sharpe ..	"
No. 1. To the Crocus.		
No. 2. I'll Row thee o'er the Learig.		
No. 3. Morning Song.		
O, Loving Heart ..	Edward Lassen ..	"
Novello's Octavo Anthems:		
O, Ye that Love the Lord ..	John Naylor ..	Novello.
This is the Day ..	Rev. G. V. Hall ..	"

#### PROVINCIAL.

BRISTOL.—On the evening of the 8th and afternoon of the 9th inst. two special musical services on a festival scale were given in our Cathedral, to commemorate the completion of the sacred edifice. Partial completion would have been a better term, as a great deal still remains to be done before one of the mother churches of our dual diocese can be called completed. The two works selected to supply the place of the anthem at these two services were "Israel in Egypt," and "Elijah." As already hinted at, everything connected with the execution of these two works was on festival lines. Thus there was a band and chorus of 700, for whose accommodation a spacious orchestra had been erected at the west end of the Cathedral, and principal artists of such well known excellence as Miss Anna Williams, Miss Hilda Wilson, Mr. Harper Kearton, and Mr. Santley, had been engaged, with whom Miss Marie Gane, Mrs. Probert Goodwin, Mrs. Bailey, Mr. Thomas, and Mr. Warlock, local vocalists of acknowledged ability, were associated. Of the work done by band and chorus it would be difficult to speak in terms of too high praise. In "Israel in Egypt" notably did the chorus excel, and such well-known numbers as "The Hail's one" chorus, and "The horse and his rider," produced even more than their ordinary effect. In the "Elijah," again the chorus did excellent work, in fact it is not saying too much to sum up the efforts of the chorus at these two services, in the verdict that finer choral singing has never been heard in Bristol. To the band, which was under the most able leadership of Mr. Charrington, likewise more than the usual meed of praise is to be awarded, especially for their rendering of the accompaniments in the "Elijah." I have never heard them played with greater delicacy. Of the principal singers there is no need to say much, as they one and all performed familiar work in a familiar way, and what that means all musical amateurs know full well. It remains to be added that the greatest possible praise is due to the Conductor, Mr. George Riseley, the talented organist of our Cathedral. The performance of both "Israel in Egypt" and "Elijah" bore unmistakable marks of the masterhand that had guided their preparation, and the now undoubted great musical success of these two special services gives Mr. George Riseley an honourable place in the foremost rank of English conductors. It only remains to be added that the admirable way in which the stewards did their work is worthy of more than a passing word of commendation, and might serve as a pattern for more than one Festival Centre I wot of. The musical season is now over here, and at the best has been a bad one—artistically; and now we shall hear no music till October, when the Triennial Festival will take place. It may interest your readers to peruse the following list of works selected for performance: "Elijah," "Messiah," Cherubini's 4th Mass, "The Rose of Sharon," "The Golden Legend," Act I. of Gluck's "Iphigenia," Introduction and closing scene to "Tristan und Isolde," "Romeo and Juliet" (Berlioz), besides various orchestral excerpts from the works of Beethoven, Wagner, Gounod, and Dvorak. The principal singers engaged are Mesdames Albani, Williams, Trebelli, Patey, Belle Cole, and Messrs. Lloyd, Banks, Watkin Mills, and Santley. The choir will number 362, and the orchestra will be the body of instrumentalists associated with the name of Sir Charles Hallé, who will of course conduct.—F. F. M.



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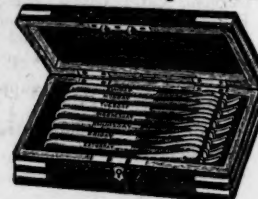


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